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amount of earnestness thrown into every phrase than we usually find in those who reserve their power for the sake of making a few telling points. German singing is essentially fitted for German opera, and those who crave after the mere excitement of an *ut de poitrine*, must seek for it apart from such music as Beethoven has given to the heart-broken *Florestan*. We believe that Dr. Gunz will prove a valuable artist whenever the tenor has to produce his effect by the legitimate use of the vocal art; and for any other music there are always plenty of singers with high chest voices, ready and willing to make themselves heard, if not felt, before a London audience. Signor Marcello Junca deserves the most unqualified praise both for his singing and acting of the part of *Rocco*. He gave the song in praise of gold (to our mind the only weak song of the opera) in excellent style; and in all the concerted music he was thoroughly efficient. Signor Gassier's *Don Pizarro* was one of the best in our recollection. His air, in which the chorus is so wonderfully interwoven *sotto voce*, was a magnificent piece of triumphant declamation; and in the scene with *Florestan* in the prison he was equally effective. Signor Bettini was scarcely able to give sufficient importance to the part of *Jacquino*. There is little to do, but that little is of the utmost consequence; and much of the concerted music in which *Jacquino* plays a prominent part suffered materially. It is scarcely necessary to say that Mr. Santley sang the music allotted to *Il Ministro* with all the care and finish which he has now accustomed us to, even in the smallest parts. The Prisoners' chorus was as well done as we generally hear it in an Italian theatre; but we cannot reconcile ourselves to the solo of the "first prisoner" being sung by a number of voices. The beautiful contrast intended by the composer is thus utterly destroyed, and we hope even now that it may on future representations be sung as written. The band was everything that could be desired, and so well did they execute the overture in E, known as the overture to "Fidelio," that it was unanimously redemanded. The marvellous "Leonora" overture was also played between the acts, and so excited the audience that, had not Signor Arditì resolutely refused to comply with the request, this also would have been repeated. The whole of the principal vocalists were summoned before the curtain at the end of each act, and overwhelmed with applause from all parts of the house. "Fidelio" indeed may be pronounced one of the most genuine successes of the season.

ROYAL ITALIAN OPERA.

THE great success during the past month at this establishment has been the *Margherita* of Madlle. Patti, in Gounod's ever-welcome opera "Faust." So sudden are the disappearances at the Royal Italian Opera, that the subscribers can scarcely calculate that the same cast will be repeated on two successive evenings; and it is fortunate, therefore, that Madlle. Patti could so perfectly fill the place left vacant by Madlle. Lucca, and indeed present us with even a more perfect representation of Goëthe's peasant girl, than that of her predecessor in the part. In many portions of the opera Madlle. Patti more thoroughly satisfied us, both vocally and histrionically, than any *Margherita* has yet done; and yet we feel, as we have always felt, how difficult is the perfect realisation of this arduous character throughout. To dwell, however, upon the beauties of Madlle. Patti's performance, let us instance the jewel song, and the whole of the garden scene, where the nature of the young and confiding girl is shewn in every look and every action; and where the freshness of her voice is so perfectly consonant with the innocence and purity inseparably associated with the part. With this attraction in this already attractive work, we predict a new life for "Faust." We have little else of novelty to chronicle. Flotow's weak opera "Stradella" has been revived, in place of Nicolai's strong opera "Falstaff;" and strangely enough for the last appearance of Herr Wachtel, who will we believe not be missed by

those who do not think that he who sings the loudest sings the best. Signor Scalese has made a favourable impression in *Leporello*, singing and acting with a care and conscientious feeling for others not always found in *Leporellos* we could name. The revival of *Otello* has been extremely well received, Madlle. La Grua making a most interesting *Desdemona*, and Signor Tamberlik dashing off the tenor music with a vigour and finish which completely took the audience by surprise. On the 21st ult. Madlle. Artot made a highly successful appearance in Donizetti's sparkling opera "La figlia del reggimento."

MONDAY POPULAR CONCERTS.

THE concert on the 6th ult., for the benefit of Herr Ernst, must have been doubly gratifying to those who promoted it; for, apart from the proceeds of the entertainment itself, this excellent artist received the most solid proofs of the real estimation in which he is held by his brother professors, every one of whom on this occasion came forward voluntarily to assist him. In a musical point of view, this was an exceedingly interesting concert; for many of Herr Ernst's compositions were performed for the first time, the most important of which was a quartett for two violins, viola and violoncello, magnificently played by Joachim, Ries, Webb, and Piatti. It is impossible to judge of so intricate a work as this on a single hearing; but that it is full of beauties, and treated with the skill of a master, was at once apparent; and we trust to have many opportunities of speaking in detail of a composition which should become a stock piece in the *repertoire* of the Monday Popular Concerts.

The other event of the month was the appearance of Herr Jael at the pianoforte on the 13th ult. Welcome indeed was the presence of a new artist at this instrument, where we had been so long accustomed to look, not *who*, but *which*, was to be the performer for the evening. Herr Jael's execution of a *scherzo* and *waltz*, by Chopin, was masterly in the extreme, uniting the utmost dexterity of finger with a vigour of style which never degenerated into extravagance. Responding to a well merited *encore*, however, he gave Handel's "Harmonious Blacksmith" in a manner peculiarly his own, and at a speed which created in the audience all the excitement of a well contested race. When will pianists with agile fingers understand that this power—like all other power—should be reserved until it is wanted? The concert on the 27th ult. was for the benefit of Mr. Sims Reeves.

CRYSTAL PALACE CONCERTS.

THE Opera Concerts have been extremely attractive during the past month; and the union of flowers and music in the highest perfection seems likely to render the lovely palace at Sydenham a formidable rival to the London Concert-rooms during the height of the season. Most of the singers from the Royal Italian Opera have made their appearance during the present series of concerts; and Madlle. Marie Krebs, of whom we made favourable mention on her *début*, has advanced very rapidly in public estimation as an intelligent and thoroughly well-trained *pianiste*. We shall be glad, however, to hear her in music of a higher character than she has yet attempted at these concerts.

THE CHARITY CHILDREN AT ST. PAUL'S.

THE annual gathering of 4,000 charity children from the different metropolitan schools, took place on the 9th ult., under the dome of St. Paul's. The appearance of the children, with their banners symmetrically arranged, is one of the prettiest sights of the season; and on this occasion the area was completely filled with a fashionable audience. The musical arrangements, under the direction of Mr. Goss, the organist of the cathedral, assisted by Mr. George Cooper (of St. Sepulchre's and Christ Church), were more than usually satisfactory. The extraordinary

effect created by the sounds, albeit somewhat untutored issuing from 4,000 little throats in such well-known compositions as the "Old Hundredth" and the "Hallelujah," is one which has already struck with wonder many distinguished visitors whom curiosity has led to this annual festival; and we are now glad to find, for the sake of musical progress, that some innovation is likely to be made upon the time-honoured selection usually performed. Mendelssohn's sublime *Chorale*, "Sleepers wake," is now substituted for the 113th Psalm, "Ye saints and servants of the Lord;" and we see no reason why music especially written for this occasion should not replace some, which good as it is of its kind, may be said, without irreverence to any of the old church writers, to have had its day. We have men now living who *can* write—the respected organist of the cathedral himself, for example—and how could their talent be better employed than in showing that Dr. William Boyce and Dr. Crotch have no right to hold an exclusive and perpetual patent in "Te Deums" and "Jubilate?"

MISS MACIRONE'S SOIRÉE MUSICALE.

THE concert of this artist—already well known as a sterling *pianiste* and composer, not only of some graceful part-music, but of several works of a more elaborate character—took place on the 7th ult., at the Hanover Square Rooms. Miss Macirone's performance throughout the evening was characterised by the most musicianlike feeling, and a fluency of execution which made every phrase speak to her audience. Amongst her own compositions, an exceedingly clever Sonata in F, for pianoforte and violin, was performed for the first time by the composer and Herr Joachim; and several choral works, which were most effectively sung by Miss J. Wells, Miss Eyles, Mr. Benson, and Mr. Lawler. Some of these are really beautiful, and will no doubt become general favorites. We must particularly mention one to Scott's words, "The sun shines fair on Carlisle's wall," which has a delicious flavour of the old part-writing, and is moreover one easily approached by amateurs. A most captivating "Savoyard's song," also the composition of Miss Macirone, sung to perfection by Miss Sabilla Novello, although stated in the programme to be in manuscript, will not we think be long allowed to remain so.

MADAME PUZZI'S CONCERT.

THIS morning concert, always one of the most popular of the season, took place at the Hanover Square Rooms, on the 30th of May, before a numerous audience. It would be impossible to enumerate one half the compositions which formed the programme of a performance thoroughly Italian in character, and therefore contrasting well with the many classical concerts which are now rather the rule than the exception. Madame Puzzi had secured the services of many of the best Italian singers, amongst whom may be named Signori Giuglini, Gardoni, Frizzi, Delle Sedie, and Gassier. Madame Parepa, Miss Banks, Mdlle. Enequist, Mdlle. Louise Liebhart, and Miss Lascelles also contributed several vocal compositions; and pianoforte solos were performed by Signor Andreoli and M. Ascher.

MR. WALTER MACFARREN'S PIANOFORTE RECITALS.

THE three Pianoforte performances of this accomplished professor have fully maintained his reputation as an exponent of the highest classical music; and we have pleasure in recording our satisfaction at the result, not only on Mr. Macfarren's account, but as a wholesome protest against that anti-national feeling which is too apt to pass over English worth, and fall into raptures over foreign mediocrity. The programmes at each of the concerts have been composed of the most solid materials; Bach, Beethoven, Mozart, Mendelssohn, &c., furnishing the works of the highest pretension; and the lighter

compositions of Chopin, Heller, Potter, and the concert-giver himself, being judiciously placed as a contrast. At the last concert on the 18th ult., a new sonata, by Mr. Walter Macfarren, for pianoforte and violin, was excellently performed by the composer and M. Sainton. This work produced a marked effect. It is well written for both instruments, and gives undoubted proof of its author having modelled his style upon that of the best writers of this solid form of composition.

ROYAL ACADEMY OF MUSIC.

THE combined performance in aid of the funds of this national institution took place on the 24th ult., at Her Majesty's Theatre. A very excellent programme was given, including selections from Nicolai's opera "Falstaff," "Le Nozze di Figaro," and "La Sonnambula," in which most of the leading Italian vocalists belonging to Her Majesty's Theatre took part. One portion of the concert was entirely entrusted to the pupils of the Academy; and in this the clever pianist, Miss Agnes Zimmermann, played the Choral Fantasia and the vocalists were Misses Edith Wynne, Armytage, Sophia Neighbour, and Emily Pitt, all of whom acquitted themselves to the utmost satisfaction of a discriminating audience.

Brief Summary of Country News.

DUNDEE.—The last concert for the season of the Philharmonic Society was given in the Corn Exchange, on Tuesday, the 14th ult. Several movements from some of the great Symphonies were well executed by the band of the society. The solos and choruses were all well sung, and the concert was altogether most successful.

FERRYHILL.—A new organ was opened in Ferryhill Church, on Sunday, May 22nd, built by Mr. R. Postill, of York.

HENLEY-ON-THAMES.—The second anniversary of the Reading and Henley Church Choral Association was held at Henley, on Tuesday, May 31st. At the Morning Service the Lord Bishop of Oxford preached the sermon; and the singing of the united choirs, which numbered about 315, was such as to call forth, at a subsequent period of the day, words of hearty approval, and their efficiency reflects great credit on the Choir-master, Mr. Strickland. In the afternoon there was full choral service, which was still more perfect than that of the morning. The service was intoned by the Coadjutor Bishop of Edinburgh. Mr. Pearson, the organist of Henley Church, presided most efficiently at the organ.

PORTLAND.—A concert, under the direction of Mr. Alcock, took place at the School-room, Fortune's Well, on Tuesday, the 21st ult. Mrs. J. O. Andrews, Mr. Alcock, Mr. Stone, and Mr. Acot were the soloists. The choir sang several part-songs, choruses, &c., among which were three new part-songs by Hatton, viz., "The Belfry Tower," "Come, celebrate the May," and "England;" Macfarren's "Adieu, love, adieu," and several others, all of which were very successful. Mr. Moffatt presided at the pianoforte.

READING.—The second and concluding "open night" of the Philharmonic Society took place on the 2nd ult., when Haydn's Oratorio the *Creation* was given. The band was strengthened by several professional players; and in every respect the performance reflected the highest credit upon the society. Of the principal vocalists we can speak most favourably, especially of Miss Binfield, who sang the airs "The marvellous work," and "On mighty pens," extremely well, and Madame Goodhind, who created a genuine effect in "With verdure clad." Praise must also be awarded to Mr. Benford, Mr. H. B. Blandy, Mr. Brain, Dr. Guinness, Mr. Robert Bradley, and the Rev. — Shuttleworth, who sang all the solos allotted to them in an exceedingly creditable manner. This society, which numbers amongst its members some